

A. L. P. A. N. A

presents

Sambhav 2007 : A Report



REPORT OF SAMBHAV 2007

Sambhav 2007 was an event organised by ALPANA (Association for Learning Performing Arts and Normative Action) on November 11, 2007 at the Main Auditorium, India International Centre, Delhi.

ALPANA has been working with physically and mentally impaired people, whom they consider 'specially gifted', for over four years. ALPANA regularly holds events to display the skills and abilities of these people. Sambhav 2007 was an event to highlight the need for 'normal society' to include these specially gifted people. The event consisted of two parts. A seminar on 'Specially Gifted Persons and the Performing Arts' was held in the morning, and the afternoon was devoted to performances. The performances were by special children from ALPANA, Educatum Foundation, Jeevan Jyoti Home of the Missionaries of Charity (all from Delhi), and Nityananda troupe from Orissa.

The programme started with Ms. Sadia Rahman taking the stage as the compère. She welcomed the audience and introduced the chief guest Mr. P.P. Srivastava, Senior Member of North Eastern Council, and Mr. Jagadananda Panda, Joint Secretary to Government of India, Ministry of Overseas Indian Affairs, who presided over the programme.

The Vice-President of ALPANA, Mr. B.K. Dash, helped by Ms. Arpita Subhash, escorted the guests on to the stage. Mr. Dash then presented bouquets to them, helped by Ms. Padmini Pati. The guests then took turns in the ceremonial lighting of the lamp to mark the beginning of the programme.

INAUGURATING THE SEMINAR



Ms. Sadia Rahman introduced the ALPANA Society to the audience. “Association for Learning Performing Arts and Normative Action” was registered in January, 2004 with the Registrar of Societies, Government of Delhi, under the Societies Registration Act 1860.

The mission of the Society is to promote performing arts and facilitate holistic human development. The Society essays the cause of spreading awareness among today’s youth about the rich cultural heritage of India. Through various art forms like music and dance and other courses (painting, tabla playing etc.), the Society endeavours to evolve complete individuals proud of their heritage. The emphasis is on India’s inclusive and composite heritage.

Mr. Jagadananda Panda then welcomed the audience to the ‘special’ function by the specially gifted children and summarised the schedule for the day. He invited Mr. P.P. Srivastava to address the audience.

Mr. P.P. Srivastava started his speech by asking the audience to meditate on Lord Shankar, the god of dance. He then congratulated the organisers of Sambhav 2007 for spending their time and effort on “this most humane task” of teaching dance to physically and mentally challenged children. He said that under Western influences, society here had started looking at dance and music as only entertainment, ignoring the traditional Indian view of seeing it as part of the evolution of a wholesome human being.

He congratulated ALPANA for turning dance into a real prayer, and for using this powerful medium for the benefit of society.

Mentally and physically challenged people in society are treated today as a burden. He said causes of the disorders which affect them are not known. It could be the result of *purvajanma sanskar* (actions of the last birth) or some unusual shock received by the foetus while in the womb.

Chief Guest MR. P.P. SRIVASTAVA, Senior Member of North Eastern Council



He said that the treatment for these disorders has mainly followed the allopathic line, which does not provide the real cure. Calling allopathy 'western', he said that the tradition in the East is better suited to such deep ailments - the Indian system removes internal problems, and makes the body do what it was unable to do because of the disorder.

The need for expression of feelings is spontaneous, and universal across the globe. This urge can be used to make up for deficiencies in the body. This natural desire can be powerful enough to overcome disabilities, if it's trained and directed well. Treating a disability in this manner is like watering the very root of a plant. It addresses the cause of the problem, rather than the mere symptoms.

Mr. Srivastava appreciated ALPANA for its work, saying that their work is a great contribution to society- it is true *bhakti*, in the sense that this is the work that God intended to do. Conveying his good wishes for ALPANA's work, he said that he hoped they would be able to do some research into what kind of music or dance would help what kind of ailment. He was of the opinion that the findings of such research would help in refining the treatment and increasing its effectiveness. He stated that having undergone treatment through art and music, the disabled people will be able to do more things and will become an asset to society.

Mr. Jagadananda Panda started his speech by saying that though he did not have any experience teaching dance or music to a disabled person, he had a good sense of the positive effect of music from his personal experience. He went on to relate an incident which occurred when he was a post graduate student in Delhi University. He was under a lot of strain, since he was also managing a job as a newsreader at All India Radio. As a result, he suffered from sleeplessness. One day, on his way back from his morning walk, he overheard the sound of *Om* emanating from a closed room. The sound made him feel very peaceful and relaxed. He listened to it till it stopped. He discovered that it was a blind student - Subhash Sharma- who was chanting *om* while playing a *tanpura*. He and Subhash became good friends, and for the next one and a half years, Subhash would sing to him at night and the effect was that he had no problems sleeping at all. His sleeplessness had disappeared because of listening regularly to music. It enabled him to finish his exams successfully, and he went on to become a lecturer in a college. In gratitude, he took it upon himself to get Subhash's talent recognised by the world. He took Subhash to different competitions, and he went on to join the famous music composer Ravindra Jain's troupe.



Mr. Panda quoted a few lines from some songs sung by Subhash. Translating them, he said that when asked for guidance, most people just point out the way, nobody accompanies the enquirer even for a few steps. He said that ALPANA was exceptional- it was walking together with the differently abled people on their way towards improvement.

Ms. Padmini Pati gave the vote of thanks. Ms. Sadia Rahman invited Ms. Arpita Subhash to compère the seminar.

Ms. Arpita Subhash began by introducing the speakers - Ms. Leela Venkatraman, Ms. Sharon Lowen and Ms. Shruti. Ms. Priyadarshini Tripathi felicitated all three speakers with bouquets. Mr. B.K. Dash chaired the session.

Ms. Leela Venkatraman began her presentation. Ms. Leela Venkatraman started her paper by saying that though she was only a dance critic, and not a performer, she had seen first-hand what dance and music could do for children.

Dance and music are natural instincts of man. In almost every culture, there is a dance associated with every important occasion in a human being's life - birth, death, harvesting of crops, etc. The Asian tradition is to have an integrated approach to the body, mind and spirit and treat it as a whole. The Indian classical dances follow this tradition. Yoga has influenced many dance forms of our subcontinent, and many *mudras* in themselves have healing powers. This is the reason Indian classical dances have therapeutic powers inbuilt in them. Ms. Venkatraman was of the opinion that allopathy has side effects which can be avoided by using dance and music to heal the body naturally.



She quoted the eminent dancer Leela Samson as having stated that the old saying “Listen closely to the body – it never lies” was indeed very true. It is especially relevant for dance. Indian classical dance strengthens the organs and improves blood circulation in the body. All this can be observed by the dancer herself over a period of time. She quoted some of dancer Kanaka Sudhakar’s findings about the hundreds of movements involved in simple pieces of *Bharatanatyam* dance.

The soothing effects of *raagas shankarabharanam* and *bhairavi* on disturbed minds have been studied and found remarkable. It is for similar reasons that all (classical) lullabies are composed in the *raaga neelambari* - this particular *raaga* is known to make one forget all stress and troubles.

Remarking on challenged people, she said that it’s often observed that they are mostly aloof and do not mix well with others, being aware of being ‘different’. Learning a dance with other students helps them in overcoming their shyness, because it creates a sense of bonhomie and togetherness. It also helps them in training to concentrate on what they are doing. The harmony and joy of dance generate an inner peace.

Another symptom observed in mentally impaired people is stimulus extinction. Explaining this, she said that if they are patted on two parts of their body simultaneously, they can perceive it only on one site. This can be addressed through prolonged use of *bharatanatyam* steps. In *bharatanatyam*, one is trained to do different things with individual parts of the body simultaneously, and this slowly makes them aware of every movement. The pituitary gland, the thyroid and pineal glands, the adrenal and the pancreas are all strengthened through regular dance movements. She went on to mention a few people who have done good work with dance and impaired children.

Ms. Sharon Lowen started her presentation by stating her admiration for Ms. Alpana Nayak's work, and revealed that she had agreed to come only if Ms. Alpana would also take the stage and share her experience.

MS. SHARON LOWEN



Ms. Lowen is an American who came to India and made it her home in 1973. She went on to refer to Mr. P.P. Srivastava's speech, specially his reference to the Western culture as superficial. She found it unfortunate that most people are not exposed to the true value of Western dance and music. Equating western culture to the gyrations one sees on MTV would be the same as equating Indian culture to Bollywood. There is a wide range of dance forms in the West- classical and folk. The fine arts developed a lot there, and the complexities and intricacies of those forms are a match for Indian dance forms. It's sad that people generalise the influence of the Western culture as negative. Instead, if they would open the door of their minds a little wider, and delved deeper into the culture, they would see much that is beautiful and good.

She said that as dancers and teachers, she and her colleagues have seen the beneficial effect of dance on their students. The learners feel more empowered and able, and the practice of dance contributes to their growth.

Dance therapy emerged as a distinct profession in the 1940s in the United States of America. There is a formal body in the US called the American

Dance Therapy Association which has many members. Members are expected to have some training in psychotherapy, as well as dance, before they practise as dance therapists. Here in India, dancers get into therapy of their own initiative. She suggested that it would be useful to have such a network in India too. Her advice was that psychotherapeutically untrained dancers should work closely with trained psychologists for maximum benefits. She mentioned the work of people who've worked with differently-abled people, like Astad Deboo and his work with the hearing impaired.

Ms. Lowen related that her best performance was a Manipuri dance she did in the US, for an audience which was composed of people with mental disabilities. The joy and delight that they so visibly expressed was very fulfilling. She said that it was the most responsive audience she had ever performed for.

Dance enables a deeper understanding of oneself. When one dances, one is using the body to express something which cannot be said in any other medium. Dance therapy is possible for everyone - it just means that the art has to be used creatively. Individual dances have different aspects to them, which can be used to achieve beneficial effects.

Ms. Alpana Nayak said that from what she knows, *Odissi* and *Bharatanatyam* are complete dance forms, since they incorporate *tandava* and *lasya* aspects. Since these dance forms are based on Yoga, she asked, why shouldn't they be used as a healing power? She spoke about her first student, Tanmay Aggarwal, and how she could observe a change in him over as little as six months of learning dance. Over a period of four years, his brain, which was like that of a five year old, improved to that of a ten year old. She was

MS. ALPANA NAYAK, the force behind Sambhav



very happy that his 'brain power' had been doubled due to dance training. She felt that it opened a realm of possibilities for other impaired children too.

She mentioned how *mudra mayura* enhances the coordination of heart and brain. Demonstrating a *Chauka*, she explained how it is a posture which needs the body to be perfectly balanced. Attempting to do a *Chauka* enhances coordination between the limbs and the brain.

Ms. Shruti started her presentation with a chant of *Om*.

She spoke a bit about the beneficial effect of music. She explained that she became very aware of this effect because of an experience she had while she was in Devon, England. Early one morning, she was singing *raaga bhairav* standing at her window, when she noticed that the cows grazing in the field in front of the house were listening to her, with their heads turned towards her. She continued to sing, with intermittent pauses. One of them was a pregnant cow, and would move towards the singing every time it stopped, as if to urge the singer to continue. The experience made her realise that not only did music have beneficial effects on human beings, it extended to animals too.

She mentioned that some experiments using chanting of *Om*, were being conducted in hospital wards. In the Mother and Child Hospital in Kolkata, for example, *Om* had been chanted in the nursery ward, and it was observed that all the restless and weepy newborn babies had fallen quiet on hearing the music.

Music is a sensory experience, not an intellectual one. As such, even babies can relate to it - even before they learn to speak. In fact, harmonious and disharmonious sounds effect us from the time we are in our mother's womb. We may believe that we are normal, but the truth is that all of us are challenged in some way or the other, and music can bring back the primordial harmony within us.

MS. SHRUTI



She wanted to demonstrate a *raaga*. The type of ordering of notes in a *raaga* can affect our consciousness differently. A morning or evening *raaga* is not just about the time when it should be sung, but also about the kind of feelings it evokes in the person who's listening to it.

She went on to sing a small part of a *raaga*, and asked the audience what emotions it evoked in them. The audience spoke about morning and she said that it was indeed a morning *raaga* that she had sung.

Hence, a *raaga* can be used to reorder energies within a person more creatively, such that they feel more happy and able. Both rhythm and meter play an important part in doing this reordering. This is the basis of music therapy.

She related how the healing power of *mantra* was revealed to her when many years ago, after a surgery, she had a shooting pain and she chanted *Om* towards the affected area. Miraculously, the pain stopped immediately. She conducted further experiments on herself to understand this effect. She found that it worked very well.

A disability is like a disharmony. The way to achieve harmony is not by surgery, but by repeated harmony. Nerves and cells are forced to be in harmony when exposed to the sounds of harmony for a prolonged period of time. In this way, transformation is possible.

She wrapped up her presentation by saying that the simplest sound is the most effective sound, and one should strive for simplicity in one's work. She proceeded to gift to ALPANA two CDs of her music- *Om* and *Gayatri Mantra*, to be used in its work with specially gifted children.

Mr. B.K. Dash summarised the observations of the speakers, and said that those who dance with true passion receive energy from the Almighty Himself. He cited the example of a performance by Guru Kelucharan Mahapatra that he had attended. The energy and stamina that Guru Kelucharan showed, even though he was past seventy, and just recovering from a surgery, were truly magical. When he asked Guru about it, he replied that when he gets on to the stage and starts dancing, then he just forgets everything and dances.

Mr. B.K. Dash requested the audience to move towards the serving area for tea and coffee.

The post tea session of the seminar started with Ms. Arpita Subhash welcoming the audience. Kalaimamani Dr. S. Natarajan, who was to chair the session, was brought on to the stage by Ms. Padmini Pati. Ms. Priyadarshini Tripathi escorted the speakers for the session - Ms. Kanaka Sudhakar and Ms. Tripura Kashyap - on to the stage. Mr. B.K. Dash presented bouquets to

all of them. Ms. Arpita Subhash introduced the guests.

Ms. Kanaka Sudhakar presented part of her research findings on “The Therapeutic and Beneficial Aspects of Indian Classical Dance on the Development of the Body and Mind of a Child”. She introduced her student Aparajita Sharma, who was there to demonstrate the relevant pieces.

Ms. Sudhakar said that to understand the effect of dance on the body, it was important to first understand the physiology of the human body. Indian classical dances benefit the body in many ways. All the body parts are described in the ancient books associated with dance.

She mentioned her experience with a student who, when she came to Ms. Sudhakar, was mentally impaired, and used to drool uncontrollably. Ms. Sudhakar treated her as one amongst the others, and started her dance training. Soon she became an exceptionally good student. Even her drooling stopped as she gained control over her muscles. Ms. Sudhakar sees this as proof that dance can cure mental instability to a certain extent.

MS. KANAKA SUDHAKAR



The *Bharatanatyam* curriculum is such that the initial *adavus* are tiring, but once the children get used to them, they start enjoying it and attempt more and more complex steps.

Aparajita Sharma then demonstrated the *alarippu*, the smallest piece in *Bharatanatyam*. Ms. Sudhakar explained that here, in the duration of three minutes, the dancer makes 238 movements. The main therapeutic significance of this is that the maximum number of muscles are moved in the least time. This illustrates the tremendous possibility that lies for increasing coordination between body parts through learning dance.

Dance has effects on the muscles, the heart, and the brain. By holding an erect posture, which is necessary in *Bharatanatyam*, the muscles supporting the spine are strengthened. The muscles and heart are progressively strengthened, and the nervous system is progressively trained. The calculation and the memorisation that is needed to perform a piece well, helps raise the I.Q. of the child, Ms. Sudhakar said.

Aparajita Sharma then demonstrated a small piece from a *tillana*. The vigorous and extremely calculative dance exercises the basal ganglia of the brain. Practicing dance also contributes to the psychological well-being of the person. As a result of dance training, a student's visual perception and sequential perception are sharpened. Visual motor coordination also improves visibly.

Ms. Sudhakar said that as a result of her research, she discovered that 70% of children in normal schools suffer from some kind of neurological maturational delays. The parents generally don't realise this. But when the students came to Ms. Kanaka Sudhakar, she noticed their condition, and observed that learning dance benefitted them tremendously. So much so that it helped them do much better in their studies. As a result, even after the students finished the dance course, parents began requesting Ms. Sudhakar to let them continue learning, since they were apprehensive that putting a stop to dance might affect their studies negatively.

This experience has made Ms. Sudhakar believe strongly that dance should be part of the ordinary curriculum in schools. Learning dance should be a child's right, and they should not incur an additional cost for it.

KANAKA SUDHAKAR DEMONSTRATES THE BHAVAS



Bharatanatyam also has acupressure benefits, since the acupressure points of the feet are constantly pressed against the floor during the dance. Dr. Raman Kapoor, an acupressure specialist, was convinced on observing Ms. Sudhakar's classes that people in need of acupressure treatment could instead learn dance.

The most important part of dance, however, is the expression or *bhava*. When a dancer imagines the situation that he/she is demonstrating, then it exercises the brain and the creative power of the dancer. To illustrate this, Ms. Sudhakar demonstrated a small piece from the *navrasas*, exhibiting a whole range of emotions through it.

Ms. Tripura Kashyap started her presentation by stating that after she had learnt Indian classical dance for many years, she got bored by the sameness and rigidity of it, and ventured into contemporary dance. She felt the freedom that contemporary dance provided was more fulfilling to her creativity.

Her interest in therapy started when she observed her brother during her practice. He was bound to a wheelchair, but he would move so enthusiastically to the beats that it sometimes seemed that he would be able to get up from the wheelchair.

During the course of her career, she met Dr. Grace Valentine, a dance therapist. After that, her interest in dance therapy grew and she attended courses and workshops on dance therapy abroad.

She stated that she disagrees with the predominant perception amongst Indian classical dancers that it is only the Indian classical dance which can be therapeutic. Dance therapy is very eclectic, and it can't be reduced to one or the other form of dance. The focus of dance therapy should be to bring movement vocabulary to those who have never learnt dance. The question which should engage therapists is whether it was possible to extract certain elements of any dance form and use them for therapy.

She stated emphatically that a therapist is NOT a teacher. The idea of dance therapy is not to teach dance, but to be a catalyst towards the well-being of a person. She demonstrated the "Paintbrush Exercise" with the help of Ayushi. This exercise is used to make learners get used to the idea of space around them.

MS. TRIPURA KASHYAP



It is vital in dance therapy not to adapt the body to a dance, but rather to help the dance adapt itself to the body. It is necessary to begin the dance therapy from where the person *is*. For example, if a child moves only his right hand, and in a circular motion, the therapist should begin from there, and slowly expand the range of movements that the child uses.

It is indispensable for dancers to have an eclectic approach to their body. Classical dance makes a body conditioned to a certain discipline, and a certain style of movement. It's also important to experience the freedom of movement. Ms. Kashyap quoted the example of Martha Graham in creative dance as a person who managed to achieve free movement.

Dance therapy is a systematic activity. It is important for dance therapists to have a 'Movement Activity Bank' - which is a collection of movement activities that the therapist can draw from, during the course of any therapy. Each movement activity is suited to address some kind of problem. The therapist needs to prepare before a session with a group. First, she has to conduct a pilot session. This helps her in a 'Movement Evaluation' - understanding the problems and strengths of the group. After that there needs to be 'Goal Setting' and finally 'Post Assessment'. Every therapy session can be divided into four parts : warm up, theme development, cool down and closure.

With the help of Ayushi, Ms. Kashyap then demonstrated a few activities (finger pencil, mirroring, trust) from creative dance, mime and theatre. She emphasised that whatever activity one uses should be relevant to the disability of the person. Dance therapy is not sombre and serious, though the goal is serious. The student should have fun while doing it. It's also important to challenge the body constantly.

DEMONSTRATION BY TRIPURA AND AYUSHI



However, the most important thing in dance therapy is training. Nobody can become a dance therapist overnight. The tendency of dancers is to suddenly discover that their dance is beneficial to their students, and then call it dance therapy. Such an approach is unsafe, because then you won't know that you could be doing the wrong thing.

Dr. S. Natarajan noted the paucity of the time, and said that he'd keep his speech short. He greeted everyone for Diwali, and then went on to introduce the Nungambakkam Cultural Society, of which he is the Secretary. He briefly described the month long annual cultural programme that his Society conducts. Dr. Natarajan invited ALPANA to perform at the Nungambakkam Cultural Society event next December.

He went on to say that tonnes of money does not give anyone peace of mind. Only service to society and an association with the fine arts can make one happy. He declared that he was very glad that all the people who presented their work at Sambhav 2007 have done exemplary work. He congratulated everyone, specially Ms. Alpana Nayak and her *guru*. He ended his speech by saying, "Let us always think good, let us always say good, let us always do good. Then good things will automatically happen."

KALAIMAMANI DR. S. NATARAJAN



Mr. Dash, summarising the session, said that the feeling of wanting to do good towards others who are less fortunate is important. He also noted that if the formal dancers could pick up something from Ms. Tripura Kashyap's suggestions, it might help in achieving a better performance on the stage. An event like Sambhav was a different experience from a normal dance event, since it is much richer. He then requested the audience to get together at the lunch table, before coming back to watch the performances.

The afternoon session started with Ms. Sadia Rahman welcoming the guests to Sambhav 2007. She introduced the guests for the afternoon- Mr. Tejendra Khanna (Lieutenant Governor of Delhi), Mr. R.S. Pandey (Secretary to Government of India, Ministry of Steel), Mr. Wajahat Habibullah (Chief Information Commissioner).

MR. TEJENDRA KHANNA, Lt. Gov. of Delhi, lighting the lamp



Mr. B.K. Dash brought the guests on to the stage for the ceremonial lamp lighting. Ms. Sadia Rahman introduced the organisers of Sambhav 2007 and thanked the sponsors. She named the students who were taking part in the event: Tanmay, Pallavi, Shipra, Shivam, Abhishek, Pankaj, Gaurav, Grace, Rani, Swati, Bosco, Jeena, Tanisha, Prince, Piya, Deepa, Rajeshwari, Heena, Sita, Pooja, Arunanshu, Divpreet and Manu.

Then followed the first performance of the afternoon- a *Mangalacharan* in which the dancers presented *Namami Vighna Raja Twam*, a prayer to Lord Ganesha, the destroyer of all obstacles, the god of wisdom and the god of dance. The participants were - Shivam, Rani, Bosco, Swati, Pallavi, Shipra, Tanmay.

MANGALACHARAN BY DISCIPLES OF A.L.P.A.N.A.



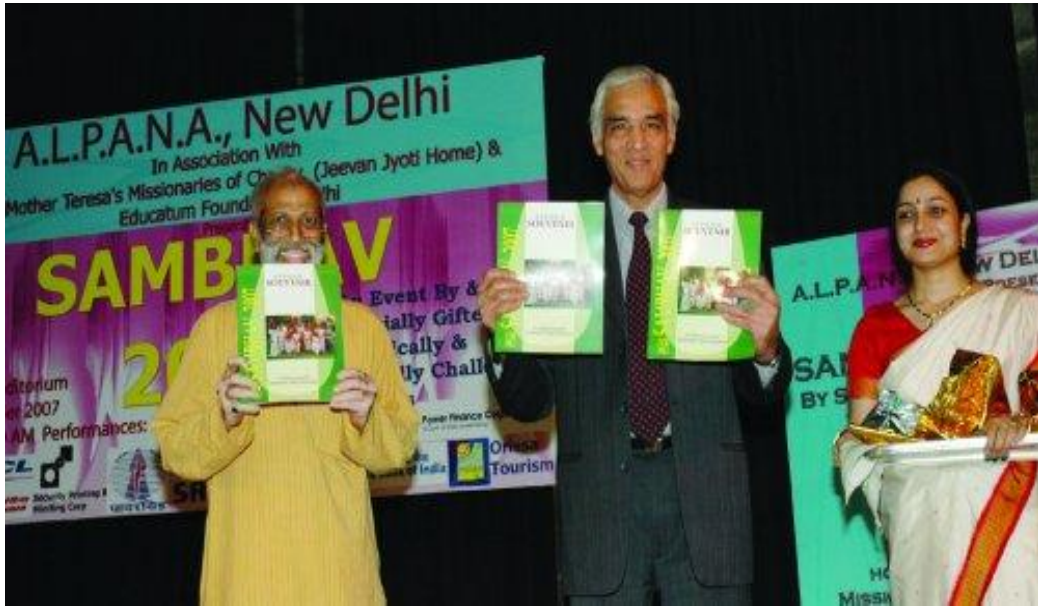
The next performance was *Basanta Pallavi*, based on *Basanta Raaga*, the *raaga* of the spring season. It was a solo performance by ALPANA student Tanmay Aggarwal.

BASANT PALLAVI BY TANMAY AGGARWAL



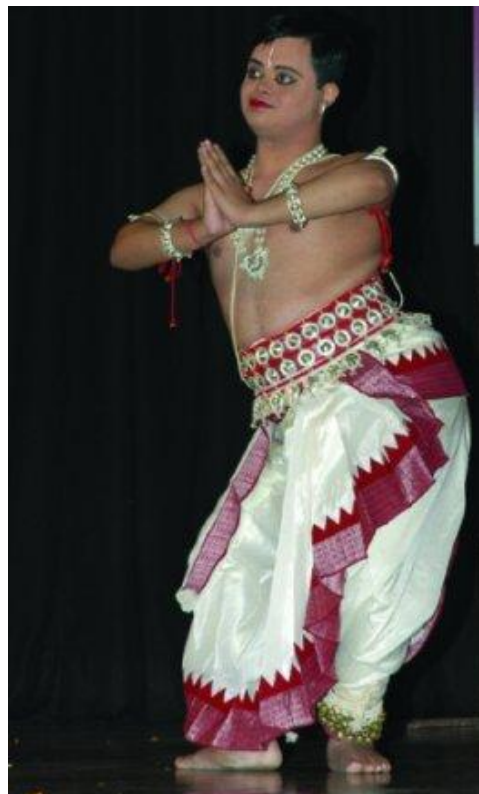
Mr. Tejendra Khanna was escorted on to the stage by Mr. B.K. Dash. Mr. Khanna released the souvenir of Sambhav 2007, helped by Ms. Priyadarshini Tripathy.

RELEASE OF SAMBHAV 2007 SOUVENIR BY MR. TEJENDRA KHANNA



The next item was *Ganga Tarang*, a *Tandava Nritya* in praise of Lord Shiva. It was presented by Mithilesh Pattanaik, a differently abled Odissi dancer from Orissa.

GANGA TARANG BY MITHILESH PATNAIK



The **next item** was an Odissi *Mangalacharan* performance by Shri Nityananda Das, of the Nityananda dance troupe from Bhubhaneshwar. The dance was *Pangu Langhayati Giri*, and was about overcoming all obstacles by sheer will power. Nityananda Das lost one leg in an accident in the year 2000. But his presentation did not suffer from this, in fact, the audience was amazed by the skill of the dancer and the control he had over his body.

MANGALACHARAN BY NITYANANDA DAS



The **fifth item** was a *folk dance* by students of ALPANA, Educatum and the Missionaries of Charity. It was based on a patriotic song *Jai Gayein Ma Teri, Jai Gayein Hum*. The children in their colourful orange, green, yellow, red and white costumes impressed the audience. The participants were - Shivam, Heena, Abhishek, Shipra, Prince, Piya, Pankaj, Jeena, Bosco, Swati, Pooja, Grace, Deepa, Rajeswari, Pallavi, Sita, Rani, Tanisha and Tanmay.

FOLK DANCE BY A.L.P.A.N.A. STUDENTS



Mr. Tejendra Khanna was brought on to the stage by Mr. B.K. Dash, to address the audience. Mr. Khanna called upon the audience to give a combined ovation to ALPANA, Educatum Foundation and the Missionaries of Charity for organising such a wonderful event. He remarked on the costumes of the children and said that it deserved another ovation. On Nityananda Das's solo performance, he said that he exhibited complete rhythm, and his beautiful expressions were very impressive. He said that it was a great effort made by all groups who are working with mentally challenged children. He spoke a bit about music and its importance in our lives. He quoted a Persian couplet and a Punjabi *shabad* to illustrate his point about the all-pervasiveness of music.

He requested Ms. Alpana Nayak to come onto the stage and stated that her effort was extremely commendable. He offered the government's help in whatever manner that could be useful for her organization.

MR. TEJENDRA KHANNA felicitates MS. ALPANA NAYAK



Mr. Khanna then presented a bouquet to **Ms. Alpana Nayak** and after that all the participants and the guests gathered on the stage for a group photograph. Mr. Khanna also presented shawls and flowers to the troupe members from Orissa.

The **next performance** was based on a popular film song from the film *Lagaan* which went - *Mitwa, Sun Mitwa, Tujhko Kya Dar Hai Re...* The enjoyable song had the audience clapping to the beat. The participants were - Shivam, Heena, Abhishek, Shipra, Prince, Basco, Swati, Pooja, Deepa, Rajeswari, Pallavi, Sita, Rani, Tanisha and Tanmay.

MITWA, SUN MITWA by A.L.P.A.N.A STUDENTS



The following item was a duet by Nityananda Das and Dilip Kumar Das. It was a *Laudi nritya* performed with each participant holding two sticks. The coordination between them was remarkable.

LAUDI NRITYA by NITYANANDA DAS and DILIP KUMAR DAS



The last performance of the day was *Hum honge kaamyab* by ALPANA students. This is a popular inspirational song, and has special significance when presented by specially gifted students. The participants were - Arunanshu, Divpreet, Manu, Pallavi, Heena, Shipra, Tanisha, Krishnapriya, Shivam, Abhishek, Gaurav and Tanmay.

HUM HONGE KAAMYAB!



After the applause had died down, Ms. Alpana Nayak came on to the stage and addressed the audience. This song (*hum honge kaamyab* - we shall be successful) had become her anthem, she told the audience - she was determined to succeed, despite many odds against her. She said that all her work was towards helping the disabled people get their rights. She spoke about how she has learnt much from the students themselves, and how fulfilling she has found her work to be. She thanked everyone for being there.

After this, **Mr. R. S. Pandey** was shown on to the stage by Mr. B.K. Dash and Ms. Padmini Pati. He presented mementoes to the organisations. Ms. Priyadarshini Tripathy received the memento on behalf of ALPANA, Ms. Madhu Gupta received it on behalf of Educatum Foundation, while Sr. Teresa accepted it on behalf of Missionaries of Charity.

MR. R.S. PANDEY PRESENTS MEMENTOES TO...

MS. PRIYADARSHINI TRIPATHY



MS. MADHU GUPTA



SR. TERESA



Mr. R. S. Pandey then addressed the audience. He said that he had been associated with the social welfare sector for the past five years. He had discovered that everyone is disabled in one way or the other- it's just a

question of degree. Sambhav 2007 had shown how children with disabilities can perform better than 'able' children. He congratulated both Alpana the individual, and ALPANA the organisation, on the commendable work that they had put in. They had proved that music and dance bring out the best in everyone. He quoted a *shloka* and explained that it said that what is heard is pleasant, but what is unheard is even more pleasant. He said that there is much to be done for the proportion of our population which is physically and mentally disabled, and exhorted everyone to do their best.

MR. R.S. PANDEY gives the concluding speech of the day



Concluding the programme for the day, Ms. Sadia Rahman thanked everyone—including the audience, the guests, the organisers, the sponsors, the IIC and its staff. After a round of applause, the curtains came down on the event.